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OF THE

HISTORICAL

COLLECTION of MINIATURES

FORMED BY

MR. J. LUMSDEN PROPERT

AND

EXHIBITED AT

THE FINE ART SOCIETY'S

148 NEW BOND STREET
LONDON

May 1897

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BY

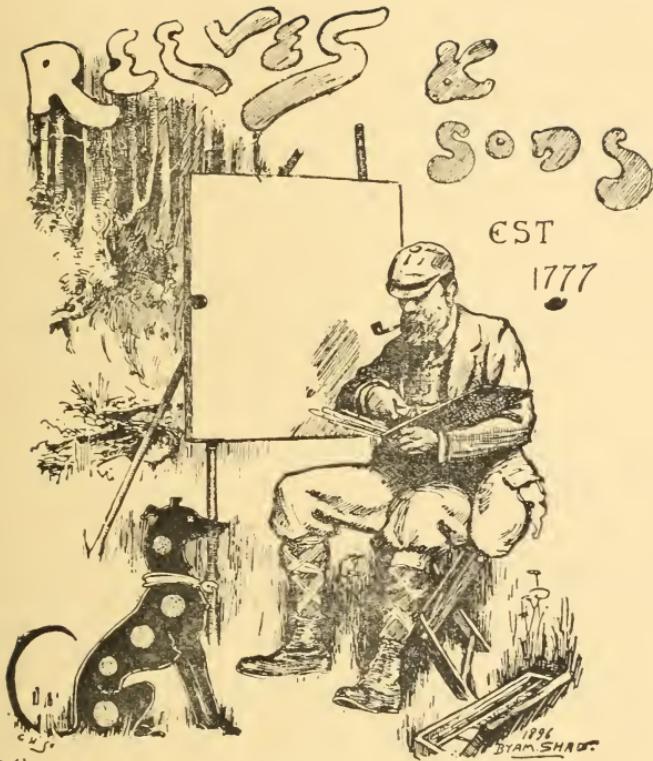
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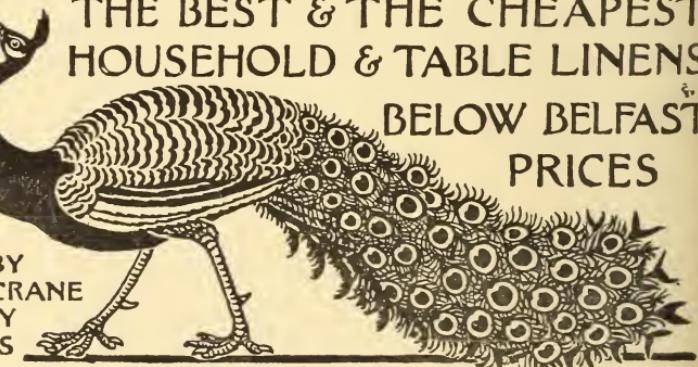
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PREFATORY NOTE.

THE opportunities which have been afforded to the public of the present generation of seeing an Historical Collection of the Art of Miniature Portrait Painting gathered together in a single room, have been of rare recurrence. For that at South Kensington can hardly come within this category, for it was held in 1865; nor can that at the Burlington Fine Arts Club in 1889 be termed a public exhibition. The only occasion on which a fitting presentation of the Art has been shown to the public was at Burlington House in the winter of 1879.

The exhibition of the collection formed by Mr. Lumsden Propert has therefore, first, the merit of practical novelty. It also differs from its predecessors in the miniatures being hung, so far as is possible, in order of date and according to the material used, an impossibility where the collections have been the property of various owners, each requiring his own miniatures to be classed together. But the principal distinction consists in its being the collection of an individual, of knowledge and of taste, brought together with a definite object, always kept in view, and having undergone during many years a process of selection, or, as he termed it in his private catalogue, "a process of judicious weeding which must be constantly resorted to if the high standard which ought to be the first object is to be attained to." Lastly it was formed, not with this or that varying

idea, such as the taste for a pretty face or the acquisition of a bargain, but in pursuit of a continuous endeavour to illustrate the history of miniature painting, chiefly in this country (always *facile princeps* in this delightful art) from the time of Holbein to the death of Cosway, a period of close on three centuries, exemplifying it whenever possible by a portrait which not alone illustrates the art of the master who painted it, but is the image of one whose name has been memorable in the annals of history.

Judging the collection by this standard, it will be seen that it fitly commences with an effigy of Jane Seymour, wife of Henry VIII., by Hans Holbein, a tiny work which has been the treasure of two notable collectors, Horace Walpole and Mr. Bale, by the former of whom it was specially mentioned, and its pedigree taken farther back as having been Lady Worseley's. Other portraits by this great founder of the English school of miniaturists or of those who worked under him are to be seen in the Charles Brandon (No. 2) and Erasmus (No. 4). From Holbein the transition is a rapid one to Nicolas Hilliard, who admitted his debt in these words: "Holbein's manner of limning I have ever imitated, and hold it for the best." The collection is singularly rich in specimens of this master, notably the Queen Elizabeth (No. 18) and the very unusual full-length portrait of the well-known Sir Christopher Hatton (No. 16).

Attention should be directed in passing to an example of a lady's work, "Edward VI.", by Levina Teerlinck (No. 11) a "paintrix" who was in Henry VIII.'s service at a higher salary than Holbein, and who limned

for no less than four of our sovereigns. Also to the three interesting portraits of Shakespeare (Nos. 21, 22, and 23) which come from collections of repute, and have been accepted for many generations as effigies of the great dramatist.

Miniatures of Queen Mary are very scarce, due in a measure to her short and troubled reign ; but one is to be seen here (No. 9) by Sir Antonio More, who also painted her sister, Queen Elizabeth (No. 10).

The collection next illustrates with considerable fulness the works of the two Olivers, notably of Isaac, the pupil of Hilliard, but far surpassing him in technical as well as artistic execution, as a comparison of such examples by the two as the James I. (No. 28) with the Dr. Donne (No. 35), immediately below it in Case No. II, will show.

Of Peter Oliver's work mention may be made of the splendid Earl of Pembroke (No. 33) and the Charles I. (No. 36), with its interesting associations, and which has as its pendant the magnificently lifelike Cromwell by Samuel Cooper.

The Coopers are for the most part to be found in Case No. III. Samuel Cooper was the pupil of John Hoskins, the limner of Nos. 60 to 62, of whom all we know is that "he was bred a face-painter in oil, but afterwards taking to miniature, he excelled what he did before ; that he had two considerable disciples, Alexander and Samuel Cooper, the latter of whom became much the more eminent limner."

Vandyck, whose Henrietta Maria is here (No. 41), caused the miniaturists to break away from the style of

Holbein, which they had hitherto pursued, and through the “incomparable” Cooper introduced a new dispensation to the “Art in little.” Walpole said of the latter—“If a glass could expand Cooper’s pictures to the size of Vandyck’s, they would appear to have been painted to that proportion. If his portrait of Cromwell could be so enlarged, I do not know but Vandyck would appear less great by comparison.” This collection contains no less than fifteen Samuel Coopers.

Most of the other miniaturists of the latter part of the seventeenth century will be found hereabouts: Richard Gibson (the dwarf) (No. 65), Nathaniel Dixon (Nos. 86 to 88), J. Greenhill (Nos. 92 and 93), Mary Beale (No. 91), and Penelope Cleyn (No. 90), most of them handing down portraits of crowned heads or their courtiers. It has also been deemed advisable to show in connection with them the miniatures of other material than enamels, by the Petitots (father and son), both of whom worked in England during the reigns of Charles I. and II. (Nos. 78 to 82).

A lull in the Art occurred in the earlier part of the eighteenth century. Lawrence Crosse, who occupied the first place, and who was really a great artist “in little,” is here represented by a portrait of Mary II. (No. 104), taken of course in the preceding century. Boit also attained to considerable fame, and still more considerable prices, for his enamels. There were also the Lens family and Zincke, all of this trio being foreigners. So was also probably the painter of the unascribed but clever miniature of Queen Anne (No. 109).

To none of these could Cosway, who commenced his

career about 1760, owe anything. His talent was entirely his own, and all that can be traced to his previous tuition is his occasional fondness for painting miniatures of circular form, due no doubt to his having as a youth painted the tops of snuff boxes for jewellers. Cosway has been so much written about of late that it is needless to say more concerning him here than that his career is very fully and beautifully illustrated in this collection, from his 23rd year, when he produced the portrait of George IV. as an infant (No. 129), his first commission from the Royal family—painted, by the way, almost within a stone's throw of these Galleries, at “49 Berkeley Street, opposite the Duke of Devonshire's wall”—to what is believed to be his last work, Lady Berwick (No. 132), dated 1816, and produced in his seventy-sixth year in Stratford Place, at the other end of Bond Street.

All the great masters of the eighteenth century are to be found here: Andrew Plimer, now admitted to be in no way inferior to Cosway (see his No. 145), the Englehearts, John Smart, Samuel Shelley, William Wood, and many others.

Miniaturists subsequent to Cosway's death are not included, as few, if any, of them are worthy of a place beside their great forerunners.

The collection would not be complete without a representation of the art of miniature painting abroad. This has never been so continuous, or so prolific, as in England, but it commenced with the Clouets, examples of whose work are to be found in Case No. I, and was handed on in the seventeenth century by the great Petitots, who produced those portraits in enamels, which never have been and never can be excelled for delicacy of draughtsmanship

and colour. The Art was after them carried on by means of masters of greater or less merit, down to our own times. In the Cases will be found examples of those who worked in France under the ægis of the Courts of Louis XV. and XVI. and the Empire, and of those who in other lands, such as Füger at Vienna, have attained to a well-deserved celebrity.

Hung with the miniatures are a small collection of cabinet works, which in these days, when pictures appear to be so often valued according to their acreage, deserve attention and imitation at the hands not only of those by whom, but also of those for whom, portraits are now created.

ENGLISH AND FOREIGN MINIATURES OF THE 16TH AND 17TH CENTURIES.

CASE I.

HANS HOLBEIN.

Born 1495; died 1543.

1. JANE SEYMOUR, WIFE OF HENRY VIII. On vellum, in original tortoiseshell frame. From Mr. Bale's Collection, purchased by him at the Strawberry Hill sale in 1842. It is mentioned by Horace Walpole thus: "Jane Seymour by Holbein, in water colours; was Lady Worseley's."
2. CHARLES BRANDON, DUKE OF SUFFOLK. In oil on panel.
3. ANOTHER PORTRAIT OF THE SAME, from the Queen of Holland's Collection.

SCHOOL OF HOLBEIN.

4. ERASMUS. Probably a copy by Isaac Oliver from Holbein's portrait.
5. JUSTUS JONAS, REFORMER. Probably the work of Lucas Cranach. (*See No. 24.*)

FRANÇOIS CLOUET (COMMONLY CALLED JANET).

6. FRANÇOIS, DUC D'ALENÇON. As suitor for the hand of Queen Elizabeth, he holds a miniature of her in his hand. In oil on copper.
7. FRANÇOIS II., KING OF FRANCE. In oil on slate. Gold and enamel frame; a fine specimen of goldsmith's work of the period.

CLOUET (?).

7A. HENRI III.

8. "LA BONNE REINE MARGOT." MARGARET OF VALOIS, SISTER OF FRANÇOIS I. In an interesting letter, preserved in the Bibliothèque Nationale, Paris, she refers to the fact that she had taken a brother of François Clouet into her service as a miniature painter.

SIR ANTONIO MORE.

9. QUEEN MARY. In oil on panel. Miniatures of this Queen are very scarce. More was sent over to England by Philip of Spain, soon after the accession of Queen Mary, to paint her likeness, and remained here until her death.
10. QUEEN ELIZABETH, when Princess, at the age of 21. In oil on slate.

LEVINA TEERLINCK.

11. EDWARD VI. In enamel locket, showing the Tudor Rose in the centre, surrounded by other flowers. This paintrix occupied the position of Chief Miniaturist at Henry VIII.'s Court at a higher salary than Holbein. She lived and was esteemed as a miniaturist during four reigns.

ZUCCHERO.

In England 1574-1580.

12. WILLIAM DUCKETT, Esq. In oil on copper. (*See also* miniature of his son, No. 51, by S. Cooper.)

NICHOLAS HILLIARD.

Born 1547; died 1619.

13. MARY QUEEN OF SCOTS. In oil on copper.

14. HENRY STUART, LORD DARNLEY, Consort of Mary Queen of Scots. In gold and bloodstone frame. From the Joseph Collection.
15. PRINCESS ELIZABETH. From her winning manners called the "Queen of Hearts." From the Hamilton Collection.
16. SIR CHRISTOPHER HATTON. Accounted the handsomest man of his time. He first attracted the attention of Queen Elizabeth at a Masque at the Inner Temple. He was advanced by her from one dignity to another, until he became Lord Chancellor in 1587. In gold and enamel frame. From the Addington Collection.
18. QUEEN ELIZABETH. In gold and enamel frame. From the Addington Collection.
19. MRS. HOLLAND, Maid of Honour to Queen Elizabeth. From the Addington Collection.

SIMON DE PASS.

20. QUEEN ELIZABETH. Probably a print from an engraving by Simon de Pass, and coloured by hand by a contemporary artist.

NICHOLAS HILLIARD.

21. PORTRAIT OF SHAKESPEARE, known as the Somerville Shakespeare, from its having been in the possession of Somerville the poet, where tradition had handed it down as a portrait of Shakespeare by Hilliard : engraved in Wivell's "Portraits of Shakespeare." In gold enamelled locket of the period. From the Addington Collection.

ARTIST UNKNOWN.

22. PORTRAIT OF SHAKESPEARE. In oil on copper. Feature for feature it resembles the Droueshout portrait.

ARTIST UNKNOWN.

23. PORTRAIT OF SHAKESPEARE. In oil in gold and enamel locket: known as the Auriol portrait, and engraved in Wivell's "Portraits of Shakespeare," as one of the few authentic portraits of the poet. From the Brett Collection.

CASE II.

LUCAS CRANACH (?).

24. FREDERIC, ELECTOR OF SAXONY. The friend of Luther. The artist was also an intimate of the Elector.

ARTIST UNKNOWN.

25. THE ELECTOR PALATINE AND HIS WIFE, the daughter of James I., on a terrace of their castle at Heidelberg. Probably painted for the front of a drawer of a cabinet. *Circa 1620.* The interest of this miniature consists in its being painted on ivory. It is evidently contemporary, and no specimens are known on that material for at least seventy years after this date.

THOMAS BETTES.

26. JOHN DIGBY, EARL OF BRISTOL. Signed T. B. Miniatures by this master are extremely rare.

ARTIST UNKNOWN.

27. CATHERINE DE MEDICIS, WIFE OF HENRI II., as Saint Catherine. Painted on vellum, evidently a leaf from an illuminated manuscript.

NICHOLAS HILLIARD.

28. JAMES I. In ivory box. From the Addington Collection.
29. HENRY, PRINCE OF WALES. Died at the age of sixteen. From the Hamilton Collection.

PETER OLIVER.

Born 16—; died 1647.

30. ROBERT BERTIE, EARL OF LINDSAY. Lord High Admiral and General of the King's Forces, killed at Edgehill. From the Shaftesbury Collection.

ISAAC OLIVER.

Born 1556; died 1617.

31. HENRY WROTHESLEY, EARL OF SOUTHAMPTON, the friend and patron of Shakespeare. From the Addington Collection.
32. RICHARD SACKVILLE, 3RD EARL OF DORSET.

PETER OLIVER.

33. WILLIAM HERBERT, EARL OF PEMBROKE. Signed P. O. From the Addington Collection.

ISAAC OLIVER.

34. SIR FRANCIS DRAKE. From the Addington Collection.
35. DR. DONNE, DEAN OF ST. PAUL'S. From the Addington Collection. Authentic portraits of the eccentric Dean are rare.

PETER OLIVER.

36. CHARLES I. On the back are painted the Royal Arms. From the rubbed condition of the back evidently long worn as a pendant. In oil on gold.

ISAAC OLIVER.

37. GEORGE VILLIERS, 1ST DUKE OF BUCKINGHAM. From the Addington Collection.

PETER OLIVER.

38. ANNE CLIFFORD, COUNTESS OF PEMBROKE. Signed P. O.
From the Hamilton Collection.
39. MARGARET, COUNTESS OF NOTTINGHAM, second wife of
Charles Howard, who, as Lord Effingham, Lord High
Admiral, led the English Fleet against the Armada.
Signed P. O. In oil on copper.

ISAAC OLIVER.

40. ROBERT DUDLEY, EARL OF LEICESTER.

VANDYCK.

41. HENRIETTA MARIA, WIFE OF CHARLES I. In oil on
copper. This miniature came from an old Irish family,
whose ancestor had been connected with the Court of
Charles.
42. CHARLES I. DONE IN NEEDLEWORK. On the back the
inscription "Head of Charles I. done by his daughter,
the Princess Elizabeth, at Carisbrook, 1649." This portrait
has been an Heirloom in the family of the late Sir George
Buller since the time of its production.

ARTIST UNKNOWN.

43. DAVID RIZZIO.

ARTIST UNKNOWN.

44. THE INFANTA OF SPAIN, MARIA ANNA, DAUGHTER OF
PHILIP III., sought in marriage by Prince Charles, after-
wards Charles I., subsequently married to the Emperor
Ferdinand III. In oil on copper. In contemporary
frame of silver and enamel studded with rubies and
sapphires.

ARTIST UNKNOWN.

45. MALE PORTRAIT, contained in ivory box. In oil on
copper.

SAMUEL COOPER.

Born 1619; died 1672.

46. COLONEL ROBERT LILBURNE, the celebrated Parliamentary Commander. Signed S. C. 1650. From the Addington Collection.
47. OLIVER CROMWELL. This magnificent miniature was probably reproduced by Cooper from the pen-and-ink sketch in the collection of the Duke of Devonshire, as Cromwell had a great objection to sitting for his portrait. Engraved by Houbraken in "Heads of Illustrious Men."

CASE III.

SAMUEL COOPER.

48. JOHN MILTON. Taken when blind in 1654. In oil on copper.
49. JOHN THURLOE. Cromwell's Secretary of State; born 1616, died 1667.
50. JAMES II. From the Addington Collection.
51. COLONEL JOHN DUCKETT, son of William Duckett, Esq., whose portrait by Zucchero is No. 12 in this collection. In oil on copper.
52. JOHN EVELYN. 1620-1705. In oil on copper.
53. GENERAL THOMAS LORD FAIRFAX, Commander of the whole Parliamentary Army. He afterwards aided the Restoration. In oil on copper, in old enamel frame.
54. JOHN SELDEN, Lawyer and Statesman; born 1584, died 1654. In oil on copper.
55. THOMAS MAY, Secretary to Parliament, Poet and Historian. Signed S. C. 1653.

56. THOMAS WROTHESLEY, 4TH EARL OF SOUTHAMPTON.
Signed S. C. 1651. From the Addington Collection,
where erroneously marked "Earl of Lindsey."
57. GEORGE LEGGE, 1ST EARL OF DARTMOUTH. A prominent
Royalist during the Civil War. Died in the Tower 1691.
Signed S. C. 1650. From the Addington Collection.
58. SIR JOHN MAYNARD, the distinguished Lawyer and States-
man. Probably the only man who took a foremost part
in the two great Revolutions of the 17th century. From
the Shaftesbury Collection.
59. LA BELLE HENRIETTE, DUCHESSE D'ORLEANS, Daughter
of Charles I. There is an enamel by Petitot of the
same size, taken from this portrait.

JOHN HOSKINS.

60. LADY CATHERINE HOWARD, eldest daughter of Theophilus,
Earl of Suffolk. Signed I. H. From the Addington
Collection.
61. HENRIETTA BOYLE, COUNTESS OF ROCHESTER.
62. THE EARL OF CALENDAR. Commanded the Scotch army
that attempted to rescue Charles I. from his confinement
in the Isle of Wight. Signed I. H. From the Shaftes-
bury Collection.

ARTIST UNKNOWN.

63. WILLIAM LENTHALL, Speaker of the "Long Parliament."
In oil on copper.

J. FLATMAN.

64. ALGERNON SIDNEY, born 1628. Beheaded on Tower Hill,
1683. In oil on copper. From Lord Palmerston's
collection.

RICHARD GIBSON (THE DWARF).

65. CHARLES I.

ARTIST UNKNOWN.

66. THOMAS HOBBES, the Author.

ARTIST UNKNOWN.

67. LOUIS XIII., KING OF FRANCE.

ARTIST UNKNOWN.

68. FEMALE PORTRAIT. Dutch or German work.

CASE IV.

SIR PETER LELY.

69. GEORGE MONK, DUKE OF ALBEMARLE. From Lord Palmerston's Collection.

70. PRINCE RUPERT. From Lord Palmerston's Collection.

ARTIST UNKNOWN.

71. JEAN DE WEERT. A celebrated soldier of fortune in the service of the Duke of Lorraine ; born 1594, died 1652.

DAVID LOGGAN.

72. SAMUEL BUTLER, Author of " Hudibras." A fine example of work in plumbago, or lead pencil, on vellum.

73. SIR STEPHEN FOX. In sepia. In enamel case.

G. TERBURG.

74. PORTRAIT OF HIMSELF.

DUTCH ARTIST UNKNOWN.

75. JUSTIN VON NASSAU. The Governor of Breda who surrendered to Spinola. "The finest oil miniature I know.—J. L. PROPERT."

JEAN PETITOT.

76. "LA BELLE HENRIETTE," DUCHESSE D'ORLEANS. In water-colour on vellum. (*See No. 59.*)
77. MADEMOISELLE DE FONTANGES. In water-colour on vellum in enamel frame.

JEAN PETITOT (LE FILS).

78. CHARLES II. In diamond, emerald, and enamel frame.
79. JAMES STUART, CHEVALIER DE ST. GEORGE, commonly known as "The Old Pretender." From the Stowe collection.
80. ANNE OF AUSTRIA, QUEEN OF LOUIS XIII. Died 1666. Lead pencil and Indian ink. Probably a sketch by Bordier, to be reproduced in enamel by Petitot. In enamel locket.
81. JEAN BAPTISTE COLBERT, MINISTER OF LOUIS XIV. In lead pencil and Indian ink, as the preceding specimen.
82. CHARLES II. In water-colour on vellum. On the back is written in ink in old characters, "King Charles II. J. Petitot, 1665."

ARTIST UNKNOWN.

83. FREDERIC, DUKE OF SCHOMBERG, General under William III. A specimen of the earliest period at which ivory was used as a basis for miniature painting. (*See No. 25.*)

ARTIST UNKNOWN.

84. CHARLES II. AND JAMES II. WHEN YOUNG. Painted on the two halves of a dollar of Brunswick.

ARTIST UNKNOWN.

85. DUKE OF MONMOUTH. In oil on copper.

NATHANIEL DIXON.

86. LADY CHESTERFIELD. Vandyck was in love with her.
87. DUCHESS OF MONMOUTH.
88. GEORGE HAMILTON, EARL OF ORKNEY.

MDLLE. DE LA BOISSIÈRE.

89. LOUIS XIV. On ivory. It is probably by Mdlle. de la Boissière, one of the State Artists of the Reign.

PENELOPE CLEYN.

90. THE DUCHESS OF PORTSMOUTH.

MARY BEALE.

91. ANDREW MARVELL. The purest spirit that adorned the History of England during the Reign of Charles II.; born 1620, died 1678.

CASE V.

J. GREENHILL.

92. CHARLES II. In old oak frame. Signed I.G.
93. CATHERINE OF BRAGANZA, WIFE OF CHARLES II. Signed I.G.

CARLO DOLCE.

94. PORTRAIT OF HIMSELF. Born 1616; died 1686. Painted in oil on silver. Signed under the picture he holds in his hand. Engraved.

ARTIST UNKNOWN.

95. MADAME VICTOIRE. Natural daughter of Louis XV. In an enamelled frame of the period.

ARTIST UNKNOWN.

96. MALE AND FEMALE PORTRAIT. In enamel and emerald frame.

A. VAN DER WERF.

97. PORTRAIT OF HIMSELF. No painter ever carried minute finish to so high a pitch as this artist. Born 1659.

SAMUEL COOPER.

98. CHARLES II. From the Addington Collection.

ARTIST UNKNOWN.

99. EARL OF PERTH. In oil on copper. On the back is written, "Wounded at Culloden, died on a French vessel escaping to France, 13th May, 1746."

ARTIST UNKNOWN.

100. ARCHBISHOP TILLOTSON. Probably the work of Mary Beale, as Tillotson was one of her great patrons, and she painted him several times, both in great and little.

WILLIAM FORSTER.

101. MOLLY DAVIES. A celebrated actress. In lead pencil.
102. NELL GWYNN. In lead pencil.

ARTIST UNKNOWN.

103. MARIANNE D'ALEMBERT. She came to England in the suite of "La Belle Hamilton."

L. CROSSE.

104. MARY II., WIFE OF WILLIAM III.

BERNARD LENS.

105. DUCHESS OF QUEENSBERRY. One of the beauties of Queen Anne's Court, but less celebrated for her beauty than for her literary acquirements. The friend of Gay, Prior, Addison, and Pope.

106. WILLIAM CAVENDISH, 1ST DUKE OF DEVONSHIRE. Statesman, orator, poet, musician, and architect, he excelled as each, whilst his personal courage amounted almost to recklessness ; born 1640, died 1707. Built Chatsworth. Signed B.L., and evidently copied by Lens from the large picture by Riley at Chatsworth.

ARTIST UNKNOWN.

107. JOHN FREDERIC, DUKE OF BRUNSWICK-LUNEBURG, Elector of Hanover, and father of George I.

ARTIST UNKNOWN.

108. PIETRO METASTASIO, Italian Poet ; born 1698, died 1782.

ARTIST UNKNOWN.

109. QUEEN ANNE.

ARTIST UNKNOWN.

110. DR. PARSONS. One of the last Auditors in the Exchequer. Taken from the large picture by Sir Peter Lely.

ARTIST UNKNOWN.

111. ANDRÉ DACIER. A distinguished French Scholar ; born 1651, died 1722.

SIR ROBERT STRANGE.

112. PRINCE CHARLES EDWARD. "Painted ad Vivum, 1745."

ARTIST UNKNOWN.

113. PRINCE CHARLES EDWARD, Painted in France and presented to the Dauphin, Father of Louis XVI.

CASE VI.

ENGLISH MINIATURES OF THE 18TH
AND 19TH CENTURIES.

RICHARD COSWAY, R.A.

Born 1741; died 1821.

114. MRS. DAWSON DAMER. Unfinished. On paper.
115. MALE PORTRAIT, in cloak. On paper.
116. MALE PORTRAIT, with white tie. On paper.
117. LADY JANE GORE, daughter of Arthur, 2nd Lord Arran. On paper.
118. LADY MELBOURNE. On ivory.
119. DUKE OF SUSSEX, in volunteer uniform. On paper.
120. ELIZABETH LINLEY, THE WIFE AND GOOD GENIUS OF R. B. SHERIDAN. On ivory.
121. LADY DACRE. On paper.
122. MALE PORTRAIT, with large frill. On paper.
123. PORTRAIT OF HIMSELF, in fancy costume. On paper. Engraved.
124. JOHN KEMBLE AS HAMLET. Wearing the Danish Order of the Elephant. On ivory.
125. PORTRAIT OF A LADY. On paper.
126. LADY PAGET, wife of Sir R. Paget. On ivory. (*See 127.*)

127. GENERAL THE HON. SIR RICHARD PAGET, Son of the
3rd Lord Uxbridge, brother of the 1st Lord Anglesey.
On ivory.
128. LADY EGLINTON, daughter of Sir William Twysden, a
celebrated beauty of the time. On ivory.
129. GEORGE IV WHEN PRINCE OF WALES. Signed on the
back, "R. Cosway, primarius pictor Serenissimi Walliae
Principis pinxit 1793." On ivory.

CASE VII.

RICHARD COSWAY, R.A.

130. GEORGE IV. WHEN AN INFANT. From the collection of
Mr. Beckford, Fonthill. Described by Mr. Beckford
thus : "George IV., when an infant, painted by Cosway
in his 23rd year, at 49 Berkeley Street, opposite the
Duke of Devonshire's wall. This was the first miniature
painted for the Royal Family by Cosway." On ivory.
131. W. MOFFATT, Esq., OF GATTON PARK. Signed on the
back. On ivory.
132. LADY BERWICK. Painted in 1816. This miniature is
interesting, as probably one of the last Cosway painted.
His peculiar treatment is quite evident, but as he was
then seventy-six years old, the execution is naturally
weak. On ivory.
133. MRS. ABINGTON. Actress. On ivory.
134. THE HONOURABLE MISS GUTHRIE. On ivory.
135. MISS HARRINGTON, afterwards wife of W. Moffatt, Esq.
Signed on the back. On ivory.
136. JANE, LADY ELLENBOROUGH. Signed. On ivory.

137. MRS. FITZHERBERT. Privately married to George, Prince of Wales. On ivory.
138. MISS NEWCOME, afterwards Lady Gardiner. A beauty and leader of fashion in Bath. On ivory.
139. JANE, WIFE OF ALEXANDER, 4TH DUKE OF GORDON. On ivory.

N. PLIMER.

140. PORTRAIT OF A LADY. Signed N. P.

A. PLIMER.

Born *circ.* 1764; died 1837.

141. PORTRAIT OF A GENTLEMAN. Signed A. P. 1786.
142. MISS GUNNING. Married, first, the Duke of Hamilton, and second, Colonel Campbell, who became Duke of Argyll.
143. LADY NORTHWICK. Wife of Sir John Rushout, created 1st Lord Northwick in 1797.
144. EMMA, LADY HAMILTON.
145. HON. HARRIET RUSHOUT. Second daughter of the preceding.
146. LADY HORATIA SEYMOUR.
147. MR. MAYER, a Westminster Scholar.

WILLIAM WOOD.

Born 1760.

148. PORTRAIT OF A NAVAL OFFICER.
149. CHARLES JENKINSON, 1ST EARL OF LIVERPOOL.
- 149A. MRS. SIDDONS.

CASE VIII.

JOHN SMART.

Born *circ.* 1740; died 1811.

- 150. RICHARD PRICE, Esq. Vice-Chamberlain to Queen Charlotte. Signed J. S. In paste and enamel frame.
- 151. PRINCESS ELIZABETH, Daughter of George III., born 1770. Signed J. S.
- 152. MISS FURNESS, afterwards Lady Dering. Signed J. S. 1762.
- 153. PORTRAIT OF LADY, in yellow dress. Signed J. S. 1766.

GERVASE SPENCER.

- 154. PORTRAIT OF A GENTLEMAN. Signed G. S. 1760.

ARTIST UNKNOWN.

- 155. PORTRAIT OF A LADY.

ARTIST UNKNOWN.

- 156. LADY MARY WORTLEY MONTAGU. The work of a Turkish artist, during Lady Mary's residence at Constantinople.

SIR THOMAS LAWRENCE.

- 157. LADY ELIZABETH GROSVENOR.

ARTIST UNKNOWN.

- 158. THOMAS GRAY, THE POET, AS A BOY.

ARTIST UNKNOWN,

- 159. PORTRAIT OF A LADY IN PINK DRESS.

OZIAS HUMPHRY, R.A.

Born *circ.* 1750; died 1810.

160. MRS. BOLTON.

161. MRS. HARTLEY AND CHILD.

162. DAME GRACE DUCKETT. Signed on back, O. H. 1770.

ARTIST UNKNOWN.

163. MINIATURE OF AN EYE, in old steel frame.

SAMUEL SHELLEY.

Died 1808.

164. PORTRAIT OF AN OFFICER. Signed. (*See* Nos. 188 and 189.)

SAMUEL COTES.

165. PORTRAIT OF A LADY. Signed S. C. 1762.

ARTIST UNKNOWN.

166. JAMES MACPHERSON. Translator of "Ossian."

W. HAMILTON.

167. CLARA CLUTTERBUCK.

168. HARRIETT BOYLE, afterwards Lady O'Neill.

R. COLLINS.

169. PORTRAIT OF BOSWELL, after Sir Joshua Reynolds. Signed.

MISS PALMER

(Sir Joshua Reynolds' niece "Offie," afterwards
Duchess of Thomond).

170. MRS. ROBINSON. [PERDITA.] Actress.

ARTIST UNKNOWN.

171. PORTRAIT OF A LADY IN A TURBAN.

ARTIST UNKNOWN.

172. LADY IN A CAP.

R. COSWAY (?).

173. MRS. FITZHERBERT'S EYE.

ARTIST UNKNOWN.

174. PORTRAIT OF A LADY.

CASE IX.

GEORGE ROMNEY.

175. PORTRAIT OF HIMSELF.

JAMES NIXON, A.R.A.

Died 1812.

176. MISS FARREN, COUNTESS OF DERBY. Signed. Has been engraved.

177. MRS. HARLOWE. Tragic Actress. Signed on back,
“James Nixon, 1762.”

J. GRIMALDI.

178. PRINCESS CHARLOTTE, WHEN AN INFANT.

W. STUMP.

179. MISS MELLON, afterwards Duchess of St. Albans.

MRS. MEE.

180. ELIZABETH, DUCHESS OF RUTLAND, Daughter of Lord Carlisle.

181. GEORGIANA CAROLINE, LADY HOLLAND, Mother of Charles James Fox.

G. ENGLEHEART.

Born 1752; died 1839.

182. HENRIETTA FRANCES, LADY DUNCANNON, afterwards Lady Bessborough.

183. RICHARD BRINSLEY SHERIDAN.

HENRY EDRIDGE, A.R.A.

Died 1821.

184. JACK BANNISTER. Actor. Engraved in Parsons' "Minor Theatre," vol. iv.

MARY BYRNE.

185. MARY, VISCOUNTESS SUDLEY. Signed.

RICHARD COLLINS.

186. MEMORIAL LOCKET, containing Lock of Nelson's Hair. Signed R. C. Engraved at back: "Lady Emma Hamilton to her esteemed friend H. J. Collingwood, 1821."

J. C. D. ENGLEHEART.

187. RICHARD BRINSLEY SHERIDAN (?). This magnificent miniature, one of the finest I know, has always borne this title, but the attribution is not certain.

SAMUEL SHELLEY.

188. PORTRAIT OF A LADY AND BABY. Signed on back: "Painted by Samuel Shelley, Henrietta St., Covent Garden, 1788."

189. MISS FRANCES BURNEY (Madame d'Arblay).

ARTIST UNKNOWN.

190. DAVID GARRICK. Actor.

ARTIST UNKNOWN.

191. PROFILE FEMALE PORTRAIT, in grisaille : in a gold locket bearing the words, "Look, remember, and love."

ARTIST UNKNOWN.

192. HORACE WALPOLE.

ARTIST UNKNOWN.

193. ROBERT BURNS. Poet.

CASE X.

LOUIS BOULLONGNE.

194. JEAN JOUVENET. Artist. Signed.

SAUVAGE.

195. PORTRAIT IN GRISAILLE. Bears on the back in writing, "Pitt, Lord Chatham." It may perhaps be a Frenchman's imaginary portrait of him, but it certainly does not resemble him. It is even doubtful whether it is a male or female portrait.

ROSALBA CARIERA.

Born 1673 ; died 1757.

196. FEMALE PORTRAIT, holding a bird.

ARTIST UNKNOWN.

197. TALLEYRAND. Charles Meurice de Talleyrand-Périgord.

FOREIGN MINIATURES OF THE 18TH AND 19TH CENTURIES.

LIOTARD.

198. MARIA THERESA, QUEEN OF HUNGARY AND BOHEMIA.

JACQUES CHARLIER.

199. MADAME DE POMPADOUR.

PIERRE ADOLPHE HALL.

Born 1736; died 1793.

200. MARIE ANTOINETTE, WIFE OF LOUIS XVI. Hall was termed "Le Vandyck de la Miniature."

DUMONT.

201. MADAME ELIZABETH, SISTER OF LOUIS XVI. Guillotined 1797. Signed "Dumont 1789."

FRAGONARD.

202. PORTRAIT OF A GIRL. Engraved under the title of "La Coquette." Signed.

SAINT.

203. MARIE ANTOINETTE AND THE FORTUNE-TELLER IN THE GARDENS OF THE TRIANON. Gouache picture.

F. CAMPANA.

Died 1786.

204. MADAME DU BARRY. In ormolu frame, attributed to Gouthière. Signed.

BOUCHER.

205. VENUS AND ADONIS. Gouache picture.

VAN BLAREMBERGHE.

206. A COUNTRY FAIR.

LOUIS FRANÇOIS AUBREY.

Born 1767 ; died 1851.

207. EMPRESS CATHARINE II. OF RUSSIA.

ARTIST UNKNOWN.

208. BUFFON. Naturalist. In Ivory étui.

LATINVILLE.

209. LUDOVICA ULRICA, QUEEN OF SWEDEN. Engraved.

JEAN BAPTISTE AUGUSTIN.

Born 1759 ; died 1832.

210. ETUI, containing Miniatures of Louis XVI., Marie Antoinette, and the Dauphin.

211. LA COMTESSE DU CAYLA. Secret Agent of the Bourbons, under Louis XVIII.

DROUAIS.

212. THE DAUPHINESS, DAUGHTER OF LOUIS XVI., afterwards Duchesse d'Angoulême.

ARTIST UNKNOWN.

213. MARIE THÉRÈSE AND FRANCIS I. OF LORRAINE, HER CONSORT.

214. MARIE CHRISTINE, daughter of Maria Theresa. One of the three sisters in No. 222.

CASE XI.

ARLAUD.

215. MONSIEUR CHAPTEL. Minister of the Interior during the Consulate of Napoleon,

AUBREY AND ISABEY.

216. NAPOLEON AND MADAME WALEWSKA. In metal gilt frame of the period.

JEAN BAPTISTE ISABEY.

Born 1767 ; died 1855.

217. MADAME COUTTEAU, WIFE OF ADMIRAL COUTTEAU, a celebrated Commander under Napoleon.

218. GENERAL BERTHIER.

219. A RING, with Cornelian stone, containing Miniatures of Napoleon, Marie Louise, and the King of Rome, presented by Napoleon to Bernadotte, who became King of Sweden ; from whose family it was purchased.

220. THE EMPRESSES JOSEPHINE AND MARIE LOUISE.

HENRI FREDERIC FÜGER.

Born 1751 ; died 1818.

221. ANTONIO CANOVA. Sculptor.

222. MARIE CHRISTINE, MARIE AMELIE, MARIE JOSEPHA, three Austrian Archduchesses, daughters of Maria Theresa. Termed "The Cosway of Vienna."

223. ANDRÉ HOFER, the Tyrolean Patriot.

ARTIST UNKNOWN.

224. SNUFF-Box, bearing Miniature of Emile Chardin, French Painter.

JEAN BAPTISTE AUGUSTIN.

225. MADAME RÉCAMIER.

226. PORTRAIT OF A LADY IN FANCY DRESS.

227. ROSALIE DUGAZON, French Actress,

ARTIST UNKNOWN.

228. FEMALE PORTRAIT, resembling Madame Récamier.

ARTIST UNKNOWN.

229. CECILE RENAULT, in Dress of the Convention. Distinguished in the celebrated March of the Women of Paris to Versailles.

ARTIST UNKNOWN.

230. MARQUISE DE CREUSOL.

DUMONT.

231. ANTOINE REAL. A Member of Convention, 1793.

CASE XII.

ENAMEL PORTRAITS OF THE 17TH AND 18TH CENTURIES.

ARTIST UNKNOWN.

232. CORNELIUS DE WITT.

JEAN PETITOT.

233. FRANÇOIS, DUC DE LA ROCHEFOUCAULT ; born 1613, died 1680. In enamelled filigree frame.

234. FEMALE PORTRAIT. In blue enamel locket.

235. GASTON, DUKE D'ORLEANS, Son of Henri IV. ; born 1608, died 1660. In crystal gold and enamel frame of the period.

236. HENRI DE LATOUR D'AUVERGNE, Vicomte de Turenne, Marshal of France ; born 1611, died 1675. In enamelled locket.

237. PORTRAIT OF A LADY.

238. MARIE DE RABUTIN CHANTAL, Marquise de Sévigné ;
born 1627, died 1696.
239. ANNE L'ENCLOS. Better known as Ninon de l'Enclos ;
born 1616, died 1705.
240. GABRIELLE LOUISE DE ST. SIMON, Duchesse de Brissac.
241. LOUIS XIV., in crimson and blue scarf. In tortoiseshell
snuff-box.
242. CLAIRE DE MAILLE, PRINCESSE DE CONDÉ. In tortoise-
shell box.
243. LOUIS XIV., in middle age. In fish-skin case with gold
monogram.
244. LOUIS XIV., when young.

PETITOT (FILS).

245. LOUISE DE QUEROUAILLE, DUCHESS OF PORTSMOUTH.
Signed, Petitot le fils, 1685. An enamel signed by the
younger Petitot is almost unique.

JOHANN MELCHIOR DINGLINGER.

246. PORTRAIT OF ONE OF THE ECCLESIASTICAL ELECTORS OF
SAXONY IN HIS ROBES.

HUAUD.

247. PORTRAIT OF A GENTLEMAN. Signed, "P. Huaud fecit
à Genève, 1678." Of considerable interest as the work
of a pupil of Petitot, after that artist's retirement to
Geneva in 1672.

ARTIST UNKNOWN.

248. ENAMELLED LOCKET, containing Wax Portrait of
Louis XIV. Supposed to have been executed as a
gift to Madame de Maintenon.

ARTIST UNKNOWN.

249. JEAN BAPTISTE COBERT,

PRIEUR.

250. PHILIP IV. OF SPAIN ; born 1605, died 1665. Signed,
“ Prieur fecit, 1658.” Portraits signed by this artist are
extremely rare, only three being known.

BORDIER.

251. THE DUCHESS OF CLEVELAND, in Fancy Dress. From a
miniature by Samuel Cooper.

CASE XIII.

PETITOT.

252. HENRI JULES, PRINCE DE CONDÉ.

C. BOIT.

253. QUEEN ANNE.

ARTIST UNKNOWN.

254. WILLIAM III. OF ENGLAND.

PETITOT (FILS).

255. ARTHUR GODWIN AND HIS DAUGHTER, afterwards Lady Wharton. From the Stowe Collection.

256. A LOCKET, bearing Portraits of Oliver Cromwell and John Hampden, painted in grisaille. From the Goding and Brett Collections.

ARTIST UNKNOWN.

257. SUBJECT IN GRISAILLE. Britannia holding a Portrait Medallion of the Duke of Clarence, afterwards William IV.

C. F. ZINCKE.

Born 1684 ; died ——.

258. CATHERINE, DUCHESS OF BUCKINGHAM, AND EDMUND, HER SON. Signed, “ Kath D^{ss} of Buck^m and her Son. C. F. Zincke fecit. 1724.”

THIENPOND'T.

259. JOHANN MOLK. Painter ; died 1728. Signed.
260. GEORGE FREDERIC DINGLINGER. Painter ; died 1720. Signed.
261. NICHOLAS DE LARGILLIÈRE. Signed.
262. PETER VAN SCHUPPEN THE YOUNGER. Austrian Court Painter ; born 1673, died 1751. Signed.

ARTIST UNKNOWN.

263. A YOUNG GIRL WORKING BY CANDLELIGHT.

ARTIST UNKNOWN.

264. JOSEPH II., EMPEROR OF AUSTRIA, AND MARIA JOSEPHINE, HIS WIFE.

R. BARBER.

265. PORTRAIT OF A BEGGAR OF DUBLIN, AGED 114. Signed,
"Gulielm Thompson, Mendicans Dublini, anno 1744.
Ætat 114. R. Barber pinxit."

HORACE HONE.

266. JOHN PHILIP KEMBLE, Brother of Mrs. Siddons.
Signed H. H.
267. MRS. SIDDONS. Signed H. H.

HENRY BONE, R.A.

Born 1756 ; died 1834.

268. LADY GEORGIANA SPENCER, DUCHESS OF DEVONSHIRE.
From a portrait by Andrew Plimer. Signed H. B.

ARTIST UNKNOWN.

269. TORTOISESHELL Box, bearing Enamel painted with subject
of Cupid and Psyche.

CABINET PICTURES.

HANS MEMLING.

270. VIRGIN AND CHILD. Formerly in the collection of the Director of the Rouen Museum. The Panel and its Frame are in one piece, the latter gilt and painted with insects and flowers.

FRANÇOIS CLOUET (JANET).

271. MALE PORTRAIT. Probably Guy Paul de Coligny, Comte de Laval.

GONZALES COQUES.

272. MALE PORTRAIT.

ISAAC OLIVER.

273. MINIATURE COPY OF THE VIRGIN AND CHILD BY MURILLO. Painted from the original in the collection of Charles I. Signed.

CORNELIUS JANSSENS.

274. SIR WALTER RALEIGH.

BRONZINO.

275. PORTRAIT OF A BOY, a Son of Cosmo I. de Medicis.

R. NANTEUIL.

276. PORTRAIT OF HIMSELF. A Celebrated Engraver and Pastel Painter ; born 1630, died 1678.

FRANÇOIS CLOUET (JANET).

277. HENRI III., KING OF FRANCE.

BERNARD VAN ORLEY.

278. FEMALE PORTRAIT. As is so common in his pictures, the lady is represented as the Magdalen, bearing the pot of precious ointment.

PIERRE MIGNARD.

279. PORTRAIT OF HIMSELF.

GERARD TERBURG.

280. JOHN, VISCOUNT MORDAUNT, father of the Earl of Peterborough.

HANS HOLBEIN.

281. STUDY FOR THE LARGE PICTURE OF THE DEAD CHRIST IN THE BASLE MUSEUM. He is said to have taken the study from the body of a Jew found drowned in the Rhine.

GASPAR NETSCHER.

282. THE DUKE OF ORLEANS.

283. THE DUCHESS OF ORLEANS. Mary of Bavaria, his second wife.

VARIOUS ARTISTS.

284. LOUIS XIV. AND MEMBERS OF HIS FAMILY. Eight pencil portraits in one frame, which is a good specimen of contemporary work.

LOUIS XIV.	.	.	.	.	RIGAUD.
MARIE THÉRÈSE	.	.	.	.	MIGNARD.
ANNE OF AUSTRIA	.	.	.	.	PORBUS.
THE DAUPHIN	.	.	.	.	RIGAUD.
THE DAUPHINE	.	.	.	.	DE TROY.
DUC DE BOURGOGNE	.	.	.	.	RIGAUD.
DUCHESSE DE BOURGOGNE	.	.	.	.	DE SANTERRE.
GASTON D'ORLEANS	.	.	.	.	MICHEL ANNA.

ARTIST UNKNOWN.

285. HENRY VIII., KING OF ENGLAND.

FRANÇOIS CLOUET (JANET).

286. MARY QUEEN OF Scots, taken after the death of her husband, François II.

ARTIST UNKNOWN.

287. ELIZABETH, QUEEN OF ENGLAND.

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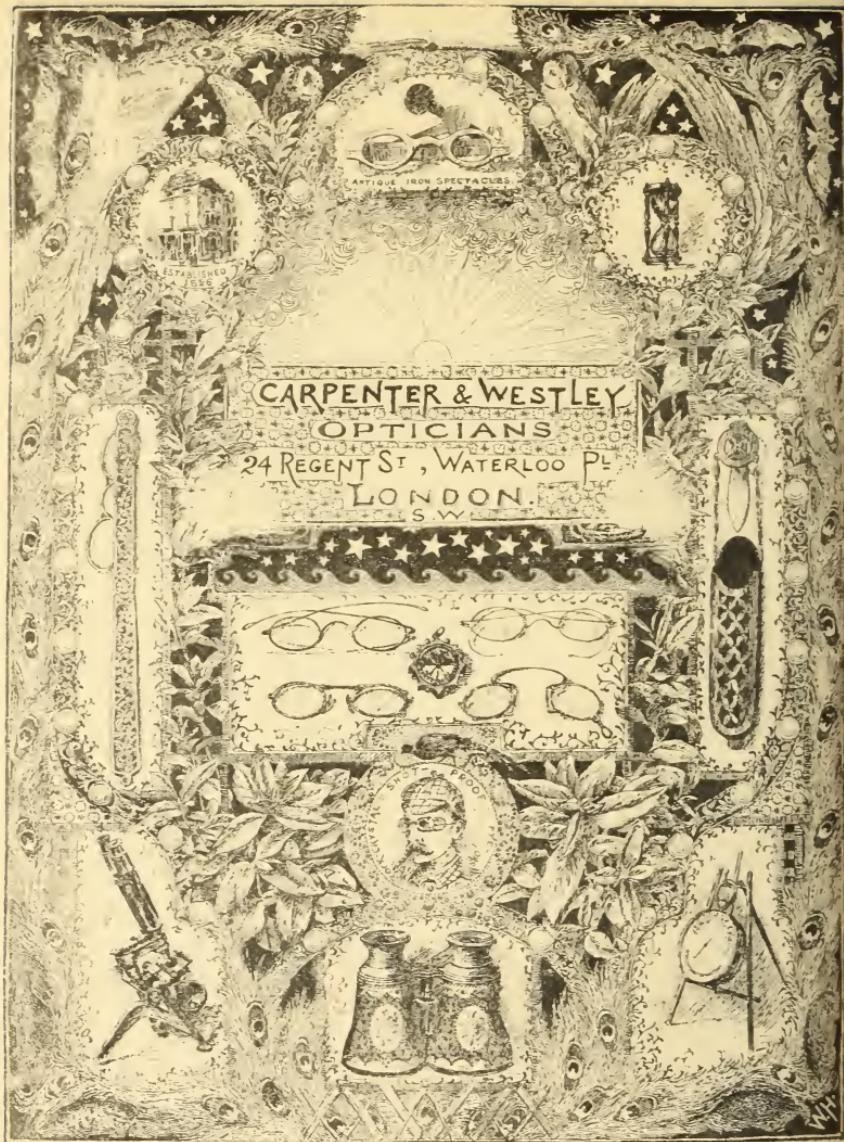


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